

American Art News

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EXHIBITIONS

Calendar of New York Exhibitions. See Page 2.
IN THE GALLERIES.

New York.

G. H. Ainslie, 569 Fifth Ave.—Paintings by George Inness, A. H. Wyant and other noted artists.
Blakeslee Gallery, 358 Fifth Avenue—Early English, Italian and Flemish paintings.
Böhler and Steinmeyer, 34 West 54 St.—Works of art. Old paintings.
Bonaventure Galleries, 601 Fifth Ave.—Rare books and fine bindings, old engravings and art objects. Choice paintings.
Canessa Gallery, 479 Fifth Avenue—Antique works of art.
C. J. Charles, 718 Fifth Avenue—Works of art.
Cottier Galleries, 3 East 40th Street—Representative paintings, art objects and decorations.
C. J. Dearden, 7 East 41 St.—Old chairs.
E. Dreyfous, 582 Fifth Ave.—Antique and modern works of art.
Dreier & Co., 560 Fifth Ave.—Old Chinese porcelains and hard stones.
Durand-Ruel Galleries, 5 West 36th Street—Ancient and modern paintings.
Duveen Brothers, 720 Fifth Avenue—Works of art.
Ehrich Galleries, 463 Fifth Avenue—Permanent exhibition of Old Masters.
V. G. Fischer Gallery, 467 Fifth Avenue—Selected old masters.
The Folsom Galleries, 396 Fifth Avenue—Selected paintings and art objects.
P. W. French & Co., 6 East 56 St.—Rare antique tapestries, furniture, embroideries, art objects.
Gimpel and Wildenstein Galleries, 636 Fifth Avenue—High-class old paintings and works of art.
J. & S. Goldschmidt, 580 Fifth Avenue—Old works of art.
E. M. Hodgkins, 630 Fifth Ave.—Works of art. Drawings and pictures.
Katz Galleries, 103 West 74 St.—Paintings, etchings, engravings. Special agents for Rookwood potteries.
Kelekian Galleries, 709 Fifth Avenue—Velvets, brocades, embroideries, rugs, potteries and antique jewelry.
Kleinberger Galleries, 709 Fifth Ave.—Old Masters.
Knoedler Galleries, 556 Fifth Avenue—Old and modern paintings of all schools. Early English mezzo-tints and sporting prints.
Kouchakji Frères, 7 East 41 St.—Rakka, Persian and Babylonian pottery, rugs.
Kraemer Gallery, 16 West 55 St.—Old painting of the French and English schools.
Macbeth Galleries, 450 Fifth Avenue—Paintings by American artists.
McDonough Art Galleries, 20 West 34 St.—Modern Paintings.
E. Milch, 939 Madison Ave.—American paintings, rare etchings and mezzotints.
Montross Gallery, 550 Fifth Avenue—Selected American paintings. Early Chinese paintings.
Moulton & Ricketts, 537 Fifth Ave.—American and foreign paintings. Original etchings.
Frank Partridge, 741 Fifth Ave.—Antique furniture. Chinese porcelains.
Powell Gallery, 983 Sixth Ave.—American paintings.
Lewis & Simmons, 581 Fifth Ave.—Rare objects of art and old masters.
Louis Ralston, 567 Fifth Avenue—High class paintings by early English and Barbizon masters.
Henry Reinhardt, 565 Fifth Avenue—Old and modern paintings.
Rohlf's Art Galleries, 944 Fulton St., Bklyn.—Paintings, bronzes and rare porcelains. and modern paintings.
Scott & Fowles, 590 Fifth Avenue—High-class examples of the Barbizon, Dutch and early English schools.
Rudolf Seckel, 31 East 12 St.—Rare old etchings, engravings and mezzotints.
Jacques Seligmann, 705 Fifth Ave.—Works of art.
H. Van Slochem, 477 Fifth Avenue—Old Masters.

H. O. Watson & Co., 601 Fifth Ave.—Works or art. Period furniture.

Yamanaka & Co., 254 Fifth Avenue—Things Japanese and Chinese.

Boston.

Vose Galleries—Early English and modern paintings (Foreign and American).

Chicago.

Moulton & Ricketts—American and foreign paintings. Original etchings.

Henry Reinhardt—Old and modern paintings.

Albert Roullier—Rare engravings and etchings.

W. Scott Thurber—Fine Paintings and etchings.

Germany.

Julius Bohler, Munich—Works of art. High-class old paintings.

Lewis & Simmons—Rare objects of art and Old Masters.

Arthur Tooth & Sons—Carefully selected paintings by Dutch and Barbizon artists. Netherlands Gallery—Old masters.

Wm. B. Paterson—Pictures old and modern Persian Art Gallery, Ltd.—Miniatures, MS., bronzes, textiles, pottery, etc.

Sabin Galleries—Pictures, engravings, rare books, autographs, etc.

Sackville Gallery—Old Masters.

Shepherd Bros.—Pictures by the early British masters.

Spanish Art Gallery—Primitive paintings and antiques.

Paris.

Charles Brunner—High-class pictures by the Old Masters.

Canessa Galleries—Antique art works.

Durand-Ruel Galleries—Ancient and Modern paintings.

YALE BUYS ANTIQUES.

Negotiations were recently completed by cable by Yale University for the purchase for \$20,000 of an important collection of ancient Greek and Etruscan vases, formed by Prof. Arndt of Munich. The collection numbers 650 pieces, dating from 2000 B. C. to the Christian era. The purchase money was given by a friend.

Mrs. Wayland of New Haven has presented to the University 840 pieces of pottery collected in Palestine during the last quarter of a century by J. D. Whiting. These represent the Amorite, Hebrew and Greco-Roman periods.



KITCHEN SCENE,

By Hendrik Martenzoon Rokes Sorgh.

Sold to the Worcester Art Museum by the Ehrich Galleries.

Galerie Heinemann, Munich—High-class paintings of German, Old English and Barbizon Schools.

J. & S. Goldschmidt, Frankfurt—High-class antiquities.

G. von Mallmann Galleries, Berlin—High-class old paintings and drawings.

Dr. Jacob Hirsch, Munich—Numismatics—Classical, Mediaeval and Renaissance art.

London.

P. & D. Colnaghi & Obach—Paintings, drawings and engravings by old masters.

James Connell & Sons—Original etchings.

Dowdeswell Gallery—Old paintings.

Edwards Gallery—Works of art.

French Gallery—High-class pictures.

R. Gutekunst—Original engravings and etchings.

E. M. Hodgkins—Works of art.

Knoedler Galleries—Old Masters of Dutch and English schools.

Leicester Galleries—Modern paintings. Etchings by masters.

Dr. Jacob Hirsch—Numismatics—Classical Mediaeval and Renaissance art.

Kelekian Galleries—Potteries, rugs, embroideries, antique jewelry, etc.

Levesque & Co.—Ancient and modern paintings.

Lewis & Simmons—Objects of art and old masters.

Hamburger Frères—Works of art.

Knoedler Galleries—Old and modern paintings of all schools.

Kleinberger Galleries—Old Masters.

Kouchakji Frères—Rakka, Persian and Babylonian pottery.

Ch. Lowengard—Tapestries, furniture. Objects du Moyen Age.

Henry Reinhardt—Old and modern paintings.

A. Sambon—Antique, Middle Age and Renaissance Art.

Steinmeyer & Sons—High-class old paintings.

Arthur Tooth & Sons—Carefully selected paintings by Dutch and Barbizon artists.

Chas. Vignier—Oriental Works of Art.

THE MORGAN TREASURES.

Many rumors are in circulation as to what disposition will be made of the Morgan art treasures. One report is that a Morgan Gallery would be erected on the block where Mr. Morgan's house, that of his son-in-law, Herbert L. Satterlee, and the houses of eleven other property owners now stand at Madison Ave. and 36-37 St. To accomplish such an undertaking it will be necessary to acquire all the adjoining property in the block, and it is pointed out that certain of the property owners had made known their willingness to sell to the late financier any time he desired the property.

In connection with this report is one that perhaps the art collection would be left to Mr. J. P. Morgan, Jr., and that the loans to the Metropolitan Museum would thus be continued.

CALENDAR OF SPECIAL NEW YORK EXHIBITIONS.

Academy of Misapplied Art, 111 East 59 St.—Exhibition for Lighthouse for the Blind to Apr. 15. Admission 25 cents.

Berlin Photograph Co., 305 Madison Ave.—Exhibition of decorations on silk, paintings, drawings and lithographs, by Charles Conder, April 12-May 3.

Carroll Studios, 64 West 38 St.—Oils by Josephine Ames Morton, Murals by Fred Dana Marsh, to Apr. 14.

Cottier & Co., 3 East 40 St.—Special exhibition of Old Masters to Apr. 18.

Crosby & Co., Broadway & 74 St.—Etchings by Brangwyn, Sygne, Baird, Sparks, Macbeth, Raeburn and Howarth.

Durand-Ruel & Sons, 6 West 36 St.—Oils by John Lewis Brown, André D'Espannat and Zandomeneghi, through April.

Ehrich Galleries, 463 Fifth Ave.—English Landscapes to Apr. 30.

Folsom Galleries, 396 Fifth Ave.—Oils and watercolors by Frederick Crowninshield, through April 18.

Graff Gallery, 19 East 33 St.—Old English mezzotints, after Reynolds and Lawrence, to April 30.

Hodgkins Galleries, 630 Fifth Ave.—Portraits by Louise Heustis, to Apr. 12.

Italian National Club, 11 East 44 St.—Paintings and drawings by Joseph Stella, to May 10.

Kennedy & Co., 613 Fifth Ave.—Watercolor portraits and sketches by Elinor M. Barnard, to April 19.

Knoedler & Co., 556 Fifth Ave.—Paintings by H. O. Tanner, to April 19. Portraits in water-color by Clara T. MacChesney, April 14-26, inclusive.

Macbeth Galleries, 450 Fifth Ave.—New Group 33, American Painters. Works by Blendon Campbell, April 15-30.

Macdowell Club, 108 West 55 St.—Seventeenth and last group of the season, April 17 to 29.

Metropolitan Museum, Central Park.—Exhibition of famous pictures from Mr. J. Pierpont Morgan's collections—recently imported. Open daily from 10 A. M. to 5 P. M.; Saturdays until 10 P. M.; Sundays 1 P. M. to 5 P. M. Admission Mondays and Fridays, 25 cents. Free other days.

Montross Galleries, 550 Fifth Ave.—Works by Arthur Wesley Dow, to Apr. 19.

Moulton & Ricketts Galleries, 537 Fifth Ave.—Colored Prints after Early English Painters by Sydney Wilson.

National Academy of Design, 215 West 57 St.—Annual exhibition to Apr. 20. Admission, 50 cents. Open week days 9 A. M. to 6 and 8-10 P. M. Sundays 1-6 P. M.

National Arts Club, 119 East 19 St.—Exhibition of works by six American painters, through April 27.

National Society of Craftsmen, 119 East 19 St.—Exhibition of Ceramics, to Apr. 12.

N. Y. School of Applied Design, Lexington Ave. at 30 St.—Collection of Oriental rugs loaned by Quill-Jones, Apr. 16.

Powell Gallery, 983 Sixth Ave.—Sketches and Studies of Versailles, Southern France and Italy by Carroll Beckwith, Apr. 16-30. Paintings by A. G. Heaton to Apr. 13.

Reinhardt Galleries, 565 Fifth Ave.—Portraits by Walter Dean Goldbeck, sculptures by Joseph Mario Korbel, through April 22.

Yamanaka & Co., 254 Fifth Ave.—Exhibition of ancient Chinese potteries, of Han, Tang, Sung, Yuan and Ming dynasties.

AUCTION SALES CALENDAR.

American Art Assn.—Combined collections of paintings, prints and bronzes at Plaza ballroom, Apr. 14 and 15 at 8.15 P. M.

Manchester collection at galleries, 6 East 23 St., Apr. 16 and 17 at 2.30 P. M. and Apr. 17 at 8.15 P. M.

Anderson Art Galleries, Madison Ave. at 40 St.—Collections of paintings, bronzes, Oriental rugs, Chinese and Japanese teapots, Japanese prints, Washington and Napoleon articles, etc., Apr. 16 at 2.30 P. M. and Apr. 17 and 18 at 2.30 and 8.15 P. M.

EXHIBITIONS NOW ON.

Rotherwas Room at Charles'.

With a reception for the press and connoisseurs, Charles of London gave a first view in his large upper gallery, 718 Fifth Ave., on Tuesday, of the celebrated Elizabethan banquet hall or "Walnut Room" of Rotherwas House, the ancient seat of the Bodenham family near Hereford, England, and which he has recently imported. The acquisition and importation by Mr. Charles of the wainscoting and carved and polychromatically decorated chimney-piece and overmantel which together formed the most sumptuous of the eleven panelled rooms at Rotherwas, is an event to lovers of early English architecture and furnish-

ings, and has been much discussed, and its exportation from England deplored in and by the English press. The old wood carvings and panellings are perhaps the best extant of the Elizabethan period, and were mentioned by Blount, the historian, in 1678, while the house itself was first mentioned in the "Domesday Book" of 1086.

The Chimney-piece will attract the most attention from visitors, beautiful as is the whole room, as it is unique of its kind. In its architecture and coloring, dark brown and dull gold, it reveals Spanish Gothic influence, although it was executed by an Italian artisan brought over for the purpose in the late XVI century. The use of walnut, for the panelling of the hall, gives it great richness and quality, which sets off, in contrast, the oak from which the chimney-piece is fashioned. The caryatides which support the entablature of the latter are beautifully carved, and the ornamental motif of the whole piece is most varied. Especially remarkable are the arms in twenty-five quarterings.

Other rooms of this great house are the King James' and the Julius Caesar, and there are several Jacobean and Queen Anne period apartments.

The "Morning Post," in speaking of the transfer of their room to America, says: "No doubt it will appear 'real cute' to the Americans, but we feel it would have been more 'cute' for some of the men of means—and there must be some in England as well who appreciate this old carving—to have preserved it at home."

Two Clever Chicago Artists.

Chicago has developed two clever artists in Walter Dean Goldbeck, a painter, and Joseph Korbel, a sculptor, who are holding a combined exhibition of their work at the Henry Reinhardt Galleries, 565 Fifth Ave., through April 22.

The work of these two young men has not only cleverness, but dash, and should be seen and studied by New York art lovers. There is something of the keen, stirring atmosphere of the West in the canvases of Goldbeck, and the sculptures of Korbel that inspires and allures, and few more interesting art displays of the kind have been given in the Metropolis in many years.

It is difficult to place Mr. Goldbeck. He has evidently studied Velasquez, Sargent and the Americans Betts and Funk, but he is none the less original, a bold and strong draughtsman and an exceptional colorist. He is also versatile, and paints both in a high and low key, in subdued, and anon in brilliant tones. His portrait of Miss Margaret Anneke, a full length, standing presentment of a young woman with gorgeous Titian hair, against a background of emerald green, is a daring but successful performance most alluring in color. Freely and broadly handled, in flooding high light and color, is the half-length, seated presentment, of the strong featured Max Kramm, and subdued in tone and color, and refined in handling is the half length of a young violinist. A full-length, standing presentment of a young Chicago married woman has rarely good expression and a graceful pose, and a dashing half length of a young actress, a color scheme of black and white, is reminiscent of both Sargent and Velasquez. Mr. Goldbeck will bear watching by art lovers, and should be more often represented in eastern exhibitions.

The sculptures of Mr. Korbel are more easily attributed as to their inspiration than are Mr. Goldbeck's paintings. Rodin has been his dream master at least, as is proven by the subjects and treatment of his groups and some of his single figures, although two of the last owe much to Prince Troubetzkoy. The portrait busts have individuality and are well and strongly modeled, especially those of Archibald White, Charles C. Curtiss and W. D. Goldbeck.

Miniatures by Turrell.

The Scott & Fowles Co., 590 Fifth Ave., are showing a case of recent miniatures by Charles Turrell, an English artist, who has been spending several weeks in New York painting miniature commissions. The "little" works all evidence careful study, have a beauty of quality that is rare, and in every way are what miniatures should be. In the present collection there are presentments of Queen Mary and her Highness Princess Mary, beautifully modeled and lovely in color, and said to be remarkably good likenesses. Portraits of the Duchess of Marlborough, Countess of Essex, Mrs. E. R. Thomas, Lord Wolverton and the late Lord Roleby are admirable. A three-quarter presentment of "Mrs. Edmund Kirby" in seated pose, is tender in color and one of the most important in the group.

A presentment of "Mrs. McEvoy" easy in pose and lovely in expression, has all the artistic quality of a large painting, and there is a charming group of the little Misses Russell and a portrait of an American girl that should not be overlooked.

Paintings by Tanner at Knoedler's.

The exhibition of some nineteen paintings, mostly in tempera, by H. O. Tanner, now on at the Knoedler Galleries, 556 Fifth Ave., through April 19, strike a new note in the work of this gifted painter. To those who have known his former work he is esteemed as a painter of religious subjects only, but in the present display, which includes about ten subjects painted during a recent visit to Morocco, he offers a new and varied group of pictures. Many of these are higher in key than those shown by him two years ago, but in the handling of tempera, which he uses with great success, he presents a texture that seems especially adapted to his method and choice of subject, and the works have a peculiarly soft quality.

"The Sultan's Stables" is a successful performance, exemplifies the painter's individual viewpoint and is an interesting composition. "Moonlight, Palace of Governor of Tangier," "Entry to Citadel" and "Walls of Tangier" are all able and artistic works.

A large painting, "Christ in the House of Lazarus," proves that he is still in sympathy with the religious subjects that brought him into public notice and rarely sincere devotional quality. In this work there is an unusual sense of proportion, great charm of composition. "Etaples—Fisher Folk," low in tone, rings true, and is a colorful good painting. "Road to Etaples" expresses movement and sentiment. "Women of Bethlehem" is another noteworthy canvas, and "Hayricks at Trepied," a high keyed work, grows with study.

Dow's Canyon Color Pictures.

Arthur Wesley Dow, teacher of art at the College of the City of New York and author of an interesting and useful book on "Composition," who was known for a number of years as the painter of Massachusetts marshes, is holding, for the first time in this city, an exhibition of Grand Canyon pictures, at the Montross Galleries, 550 Fifth Ave., through April 19.

Some seventeen works make up the display, in which the marvelous color effects of the canyon, now attracting so many American painters, are ably translated to canvas. The entire exhibition shows serious thought and much scientific skill in the juxtaposition of color, balance of light and shade, and composition. There is harmony of line in every canvas, and all bear out his study of the "true relation of tone."

The systematic way in which the artist carries the eye of the observer to the centre of interest in his canvases is at once apparent to the visitor, and his thorough understanding of the value of colors and their complements is also noteworthy. "Cosmic Cities," the largest canvas in the display, by its lofty proportions, good distance and well applied line and form, is most impressive. "Blue Depths" well expresses its name as in it one feels, as well as sees, the great height of the awesome chasm. The opalescent, shimmering color in "Silence," the cliffs tipped in the distance by the last rays of the setting sun, is one of the artist's greatest achievements. "Bright Angel Canyon," softer in tone than many of the other works, is most attractive and "The Verge of the Abyss" has picturesque quality.

Art at Century Club.

The Century Club's monthly exhibition for April, which closed Thursday last, was one of the most interesting displays given by the Club this winter. J. Alden Weir had five landscapes, painted during his recent trip to Nassau, all having good outdoor feeling and beauty of color. Carroll Beckwith's "Nautilus" was shown, and there was a fine marine by Howard R. Butler. Walter Palmer had two typical snow scenes, and Jules Turcas' "Moonlight" was a sympathetic, tender landscape. Henry Parton's "By the Window," with its soft, gray color scheme, attracted much interest. George H. Smillie showed a typical landscape, and Bolton and Francis Jones were well represented by recent examples. W. T. Smedley exhibited a "Portrait of a Girl." W. V. Schevill was represented by a large canvas called "Dawn" and which depicted a solidly painted nude figure leaning against a huge crucifix. The figure was well drawn, but lacked the spirituality which the artist evidently desired to obtain.

Other exhibitors were T. S. Clark, William Hyde, R. Arthur, Gifford Beal, Robert Sewell, R. Bloodgood, W. Walton and E. L. Henry, who showed a group of early drawings, among them one of a "Lafayette Coach" built for President Monroe in 1824, and later purchased by the U. S. Government.

Paintings by Stella.

Joseph Stella is holding an exhibition of paintings and drawings at the Italian National Club, 11 East 44 St., through May 10. It is a display made up of pictures of more than ordinary interest, as it includes sev-

eral large tonal canvases painted when the artist was under the influence of the Old Masters, and these works reflect, especially the influence of Rembrandt, they are low in tone and have rich color quality. There are also a number of recent works which reveal the artist's Post-Impressionist tendencies, and are a direct contradiction to his former expressions. High-keyed and broadly painted, the later works are among the most interesting examples of the school. The artist is, however, not an extremist. His works are sane and temperate, well balanced, lovely in color and evidence rare technical skill, good drawing and interesting composition. A large "Still Life" and a landscape shown at the recent Armory Show are here and are decidedly interesting. And there are a number of drawings of "Industrial Pittsburgh" that show strength and knowledge.

ACADEMY SALES.

Sales during the past week at the Academy Exhibition were Walter Palmer's "The Glade," Catherine Wiley's "Sea Breeze," "The Winter Woods" by Allen D. Cochran, "Summer Play" by Louis D. Valliant, "The Margaree" by Frank V. Dumond, and "Road to the Woods" by Bolton Jones.

FORT WORTH (TEX.)

At the fourth annual exhibition of American Paintings recently closed, the attendance was 2775. The picture, "Against the Sky," by Robert Reid was purchased by popular subscription for the Fort Worth Museum of Art.

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EXHIBITION CALENDAR FOR ARTISTS.

CARNEGIE INSTITUTE, Pittsburgh, Penna.	
Press View	Apr. 23
Opening of exhibition	Apr. 24
Closing of exhibition	June 30
NEW HAVEN PAINT AND CLAY CLUB, Free Public Library, New Haven, Conn.	
Opening of exhibition	Apr. 8
Closing of exhibition	Apr. 26
SOCIETY OF WASHINGTON ARTISTS Corcoran Gallery, Washington, D. C.	
Opening of exhibition	Apr. 12
Closing of exhibition	Apr. 28

WITH THE ARTISTS

Elliott Daingerfield left for the far West last week to remain six months. His plan is to remain some time painting at Monterey and later to visit the Grand Canyon, and perhaps other paintable places in the West.

Howard Hildebrandt is building a house and studio at New Canaan, Conn., which he expects to occupy the coming summer.

A three-quarter length portrait of Mayor Gaynor by J. Campbell Phillips, an admirable likeness, easy in pose and true in color, was recently shown in Reinhardt's Gallery window.

Elizabeth Gowdy Baker gave a charming reception at her studio, 898 Madison Ave last week, when a recent portrait of Mr. Henry Gains Hawn, was shown. It is an excellent likeness and has an interesting color scheme. Mr. Hawn gave several readings and there was some singing and piano solos.

Albert P. Lucas' exhibition of some twenty-four paintings, just closed at the Copley Galleries in Boston, was a pronounced success. The Boston press was especially appreciative and best praised the artist's rare color sense and the decided personal note of his work. Three pictures were sold in Boston and several other sales are under consideration. His "Moonlight" subject was purchased by Moulton & Ricketts at the recent Evans' sale.

Mrs. Louise Carpenter Allison, whose studio is at 28 West West 63 St., is having phenomenal success with her beautifully toned scarfs and soft silks which she tints for artists who use them for backgrounds and draperies. Her artist patrons declare that she possesses that rarest of gifts, a true and inborn color sense. She goes to nature for her inspirations to combine shades and finds suggestions in every flower that grows, no matter how humble, and the various and wonderful shades of green which she has so successfully combined are all taken from the sea, which she studies at every season and in every light.

Among her patrons are Alexander, Wiles, Fromkes, R. Maynard, Ellen Emmett Rand, Cecilia Beaux, A. B. Davies, W. Davis, who are enthusiastic over the results she secures.

At a reception at his Bryant Park Studio, 80 West 40 St., on Apr. 7, Seymour Thomas showed a recent portrait of President Wilson. The President is seated in an easy and characteristic pose, and as he is a close friend of the artist who has had unusual opportunity to study his character, a remarkable likeness has been obtained. Also the portrait is an interesting work. The color is good and the flesh modeling strong. Other recent portraits shown were of "Mrs. Jacob Schiff," charming in color and design and Professor Henry Farnam.

Joel Nott Allen will hold an exhibition of recent portraits and genres at the Curtis Galleries, Chapel St., New Haven, April 14-30.

The Pen and Brush Club held a reception on Sunday last in honor of its new President, Miss Ida M. Tarbell. The guest of honor was Mr. Walter M. Page, newly appointed Ambassador to Great Britain, who charmed the guests by his affability and simplicity of manner. The Club's annual exhibition of members' paintings opened on Sunday, to continue through Apr. 18. Among the exhibitors are Helen W. Phelps, Mrs. E. M. Scott, Ida Burgess, Isabel Cohen, Anna B. Hooper, Susan Ricker Knox and Ida Stone.

CHARLESTON (S. C.)

Wm. P. Silva has been conducting a unique sale of his pictures at the Arts and Crafts Exhibition here, which promises to have a successful result. Every visitor to the exhibition has been asked, if they contemplated purchasing, to register a bid, after ascertaining the asking price for any picture, for said picture and these bids have been preserved. When the exhibition closes today, these bids will be examined and the highest submitted for any individual picture will of course be accepted with a commission to the Society. Mr. Silva's plan, if successful, may be commended to other artists holding exhibitions elsewhere.

Ex-Secretary Henry L. Stimson has bought from Mrs. Eastman Johnson a vignette portrait of his mother, Candace Wheeler, who sat to the late Eastman Johnson soon after becoming Dr. Stimson's bride.



CHIMNEY PIECE IN BANQUET HALL, ROTHERWAS HOUSE.
At the C. J. Charles Galleries.

Augustus Koopman has painted the portraits of Mr. and Mrs. John W. Grant of Atlanta, at his Gainsborough Studio. He left for Chicago Monday to arrange an exhibition of his recent work, at the Moulton and Ricketts' Gallery in that city.

Friends of Charles E. Cookman, who was seriously ill during the greater part of the winter, will be glad to know that he has almost entirely recovered, and has resumed painting at his Holbein Studio, 146 West 55 St.

J. Alden Weir returned last week from a prolonged trip to Nassau, Bahamas, where he painted a number of typical landscapes more brilliant in color than usual, due to the clear air and hot sunlight of the Bahamas.

A PATHETIC INCIDENT.

"Pathetic indeed was the thought engendered by the purchase of the 'Moonrise' of Ralph A. Blakelock by Senator Clark, at the recent Evans' sale, for the significant sum of practically \$14,000, an amount that would have kept poor Blakelock in comfort for many years, when, as a matter of fact, it was with the greatest difficulty he could sell at all, and when he did, only at starvation prices.

"The story of his unhappy fate—he yet lives, though dead to the world—is one of the saddest tales of modern art; for the man was a genius of a high order, and with some encouragement might have been painting away today and making masterpieces. A musician as well as a painter—he played admirably upon the piano—he used to sit at his instrument, weave out melodies, and then fly to his easel and paint like one inspired. His favorite composi-

tion was Beethoven's 'Moonlight Sonata,' which he would play again and again, and then paint while the mood was on him. Though he did occasionally sketch from nature, his studies were queer affairs, of little use to any save himself. Rather he worked from his inner consciousness and as the mood found him, inventing skies, or at least painting memories of them, scraping, scumbling, working in any way that would bring him some sort of original result, and he would labor for years on the same canvas, perhaps changing it over and over again from the original scheme."

"He had a studio in the old Sherwood Building in West Fifty-seventh street, and he was invariably hampered for money, though his wants were small enough. But there was no demand for his work; the collector would have none of him for a long time, and then only bought grudgingly, until Blakelock was fairly driven down his throat. An 'Early Evening' went to Dr. Humphreys in the first Evans sale for but \$230; 'An Evening on the Sound,' a beauty, cost Mr. Lambert but \$250, while his 'Nymphs' went for the absurd sum of \$210. Now they pay him the compliment of forging his work, and there are many imitations that masquerade under his signature. Several, indeed, have been publicly exhibited only this past season, and they come up frequently in the lesser auction rooms and in the second-rate dealers' shops. During his active period Blakelock invented a varnish, a perfectly clear, wonderful medium, which his family manufactured later, though unfortunately it has recently been withdrawn from the market. Blakelock himself used varnish in great quantities and secured extraordinary effects with it."

Arthur Hoeber, in N. Y. Globe.

BLAKELOCK'S TARDY HONOR.

At a regular meeting of the National Academy of Design on Wednesday night, Ralph A. Blakelock was proposed as an Associate Academician by Harry W. Watrous and F. Ballard Williams, and elected as such. Unless a miraculous cure is effected, the artist will never know of this honor, for he has been confined to an insane institution since 1897.

Other associates chosen were: Painters—Carl Anderson, W. J. Baer, F. A. Bicknell, Mary Greene Blumenschein, Hugh H. Breckenridge, Charles Francis Browne, Oliver D. Grover, Ernest L. Ipsen, L. H. Meakin, Richard E. Miller, Joseph G. Pearson, Jr., Carl Rungius, C. F. Ryder, T. C. Steele, Helen M. Turner, Everett L. Warner and Charles Morris Young.

Sculptress—Edith Woodman Burroughs.

Architects—Henry Bacon, William A. Boring, J. H. Friedlander and S. B. T. Trowbridge.

OBITUARY.

Katsutaro Takenaka.

Katsutaro Takenaka, well known in the art trade as an expert restorer of porcelains, was instantly killed by an automobile while attempting to cross Fifth Ave. at 44 St., Monday morning.

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BUREAU OF EXPERTIZING.

Advice as to the placing at public or private sale
of art works of all kinds, pictures, sculptures, fur-
niture, bibelots, etc., will be given at the office of
the American Art News, and also counsel as to the
value of art works and the obtaining of the best
"expert" opinion on the same. For these services
a nominal fee will be charged. Persons having art
works and desirous of disposing or obtaining an idea
of their value, will find our service on these lines
a saving of time, and, in many instances, of un-
necessary expense. It guarantees that any opinion
given will be so given without regard to personal or
commercial motives.

"LETTING WELL ENOUGH
ALONE."

The new tariff bill, so long antici-
pated and in some cases so long feared,
has been reported from the House
Committee on Ways and Means to
Congress, and will now go before the
Senate Committee and later to a con-
ference committee of both Houses, be-
fore it is again presented to both House
and Senate, for final passage. There
is, therefore, some little time before
Congress, as a body, can pass the bill
in its final shape for the President's
approval or veto. Opportunity for fur-
ther hearings on the various schedules
will be given by the Senate Commit-
tee, but this will be the last chance for
any interests to be so heard in opposi-
tion to any new or altered rate.

The art world, which naturally has
been most interested in the art sched-
ules, is on the whole relieved to find
that the House committee has really
made little change in the present tariff.
The duty on modern sculptures has
been entirely removed, that on modern
furniture has been reduced to 15%,
while the importers of Oriental rugs
and carpets who at the last moment,
three years ago, before the final report-
ing of the Payne-Aldrich bill, slipped
in, a tariff of some 65%, are delighted
to find this unaltered. There has been,

and is so much fraud connected with
the importation and sale of Oriental
rugs and carpets that even the warm-
est advocates of the free importation
of the work of foreign artists and arti-
sans, may welcome the probable re-
tention of this one high tax.

There seems to be a general feeling
among the dealers, even among those
who sincerely wished and had hoped
for an entire abolition of the tariff on
art, or absolutely free art, and also
among those who favor some tariff on
pictures and art objects, but who have
seriously felt the annoyance and com-
plications of the present absurd 20 and
100 year provisions, that now that they
have become accustomed to the present
tariff—it may be wise to "leave well
enough alone," lest any agitation of
the subject might make matters worse.

Opposed to this view is that of many
art lovers, and especially that element
of American artists, represented chiefly
by the officers and members of the As-
sociation of American Painters and
Sculptors, who organized and managed
the recent successful Armory show and
which is now exciting Chicago. Mr.
John Quinn, the N. Y. attorney who
appeared before the House Committee
at their recent hearing, for these artists
who made an able and eloquent plea
for the abolition of the present art tar-
iff, and for free art, and whose excel-
lent brief, afterwards submitted to the
Committee, may be found on page 5698
of the book on the hearings on "Sched-
ule N—Sundries"—(well worth read-
ing by all persons interested in the sub-
ject), announces his intention of ap-
pearing before the Senate Committee
to continue the fight for free art.

We hold to the same opinion on this
subject, that we have frequently edi-
torially discussed, namely, that while
we believe in free art, if Congress is
not willing to grant it, the best and
most equitable alternative would be a
specific duty of \$100 on all art works
over \$700 in value, 15% on those below
that amount in value, and the admis-
sion of the works of all dead artists
and artisans free.

A GREAT ART MART.

What a wondrous art mart N. Y. has
become! Where else in the civilized
world, for example, could a picture—a
full-length nude—of which the learned
Dr. Bodi is said "to have expressed the
opinion, that it was painted by Botti-
celli," be picked up, at auction, for the
comparatively paltry sum of \$11,300?

And yet this event happened only
last week in the Plaza ballroom at the
Lydig sale. Small wonder that the
dealers of the Old World are crowding
to these shores, to play in the great
gamble that prevails during the art
season here. At any moment the red
of a Rembrandt may turn up for a
small investment at an auction, or
even a da Vinci come up with the
black.

NEW CURATOR FOR LOUVRE.

M. Henri Marcel, Director of the Bib-
liotheque Nationale, has been appointed
Curator of the Louvre by President
Poincaré.

CORRESPONDENCE.

A Great Titian Found.

At Sea, April 7th, 1913.

Editor AMERICAN ART NEWS.

Dear Sir:—Your readers will be pleased
to hear that I have made another wonderful
discovery (this time in Finland) of a can-
vas bought at a junk shop as a cover for
a leaky roof. It looked to me suspiciously
like an "old Master" as soon as the rain
washed away a heavy coating of dirt, so I
at once had it examined by three experts
of international reputation, who applied all
tests, including the chemical and micro-
scopic.

The carbolic test brought to light a
bearded man, evidently the artist's father,
taking a sly drink with a charming but sus-
picious looking young female. Prof. de
Bunk attributed it to Perugino, but Dr.
Blagur explained that in Milan, at the
period it was painted (about 1479), a drink
was "referred to as a "smile," therefore
suggesting the "Mona Liza smile," which
proves it to be without question a work by
Leonardo.

The sandpaper test was then resorted to,
and under three coats of capal varnish, we
discovered what appeared to be a portrait
of Rembrandt taken from behind, without
doubt by Ferdinand Bol, although the sig-
nature was carelessly rubbed off. Prof. van
der Punt states that his great grandmother
once owned the picture, which seems to
fully establish its identity. It was formerly
in the collection of Count Catnip, and was
sold at the famous Catnip auction sale in
1281 for £300.

It was again sold at the dispersal of the
Shysterhaus collection, where it brought
17,011 marks, and was described in the cata-
log as follows: "No. 23. This wonderful
portrait of the Master by his favorite pupil
(who painted many of his pictures) is con-
sidered by experts to be Bol's masterpiece,
a labor of love, from an unusual point of
view, but none the less a most remarkable
likeness. It is signed in the lower right
corner F. Bol Fecit, 1654."

Not satisfied, however, we used the "pum-
icestone test," and on removing about half
an inch of old pigment, came upon a genu-
ine treasure, which the three great "experts"
agree is a Titian. At first their opinion
was divided between Giorgione and Bellini,
but the microscope revealed a number of
fine red hairs in the oil, and, knowing from
an unexpurgated life of Titian by Dolci
that he had trouble with a beautiful model,
who in 1551 maliciously took his name for
her hair, the whole matter was fully re-
vealed and explained.

The picture is the long lost "Portrait of
Charles V., Tempted by the Daughters of
Joy," painted in 1552. I am not offering
this masterpiece for sale, but would con-
sider an offer of \$780,000 (gold) from any
reputable American millionaire.

Sincerely yours,

H. W. W.

P. S.—I am sorry to say the Leonardo
and the Bol were both destroyed in search-
ing for the Titian.

Gifford Beal Offended.

Editor AMERICAN ART NEWS.

Dear Sir:—After your enlightening edi-
torial concerning the prize-winners at the
Academy exhibition, I will thank you if
you will kindly discontinue to send me your
paper.

Very truly,

Gifford Beal.

27 W. 67 St., N. Y., April 7, 1913.

The Academy Prizes.

Editor AMERICAN ART NEWS.

Dear Sir:—The perennial joke about the
jury of the National Academy voting itself
prizes is again going the rounds. It is true
that the majority of the prize winners at
the Annual Academy were members of the
jury of admissions, which is also the jury
of awards, but the jokers do not tell the
whole story, which is that this jury is com-
posed of thirty members instead of five or
six, as in most exhibitions; that these thirty
are of the strongest members of the Acad-
emy and naturally represent the prize-
winning material; and finally that the prize-
winner, if so disposed, can at best cast
but one vote in his own favor out of the
thirty, a negligible factor. How this works
out is shown in the case of George Bellows,
a member of the jury, the brilliant young
"progressive," a former critic of this very
thing. He was a member of the jury, the
majority of its thirty members believed him
entitled to the prize, and willy willy he
got it.

The Academy is confronted with the al-
ternative of eliminating thirty of its best
men from the ranks of prize-winners by
placing them "hors concours" or of substi-
tuting the narrower influence of a non-
competing compact jury for the democracy
of numbers.

Respectfully yours,

Charles Vezin.

N. Y., April 7, 1913.

Keep the Limelight On.

Editor AMERICAN ART NEWS.

Dear Sir:—I must congratulate you on
your courage in publishing very just stric-
tures on the recent action of the jury of
selection of the present Academy exhibition
in voting four of their number the princi-
pal prizes, with 296 other works to choose
from. The limelight of publicity on this
sort of business, which is unworthy of
American artists now that it has been
turned on by the Philadelphia Inquirer and
yourself, which alone of all the press, seem
to have had the courage of their convic-
tions—should be kept steadily focused on
this kind of favoritism, and I wager that if
it is so kept focused on this plague spot in
our American art life, it will soon disap-
pear. Of course the offenders will squeal
and whine, but "let them rave." You have
done well. Keep it up.

Associate.

New York, April 9, 1913.

It Is an Original.

Editor, AMERICAN ART NEWS.

Dear Sir:—Will you kindly tell me if the
painting in the New York Public Library,
"Milton Dictating Paradise Lost," by
Munckacz, is an original or a copy.

L. N.

N. Y., April 9, 1913.

Riggs Collection of Armor.

Editor AMERICAN ART NEWS.

Dear Sir:—In last week's issue, you men-
tion Mr. Chas. Lowengard of Paris as stat-
ing that "the late Mr. J. P. Morgan influ-
enced Mr. N. K. Riggs, an American col-
lector living in Paris, to make a will leav-
ing to the Metropolitan Museum his collec-
tion of arms and armor, said to be the
finest in the world, with the exception of
that in the Wallace Collection in London."

Although I have never seen this collec-
tion, I am led to believe, according to Cal-
vert's series of Spain, that the collection in
Madrid is the finest in the world.

Yours very truly,

E. Wasserman.

New York, April 7, 1913.

ARE "EXPERTS" PRIVILEGED?

In its present aspect the recent Rem-
brandt "Adulteress" picture contro-
versy engaged in by Mr. Sedelmeyer,
has assumed a more general character.
Dr. Bredius had resented the news
which had been expressed, reflecting
upon his criticisms as to the authen-
ticity of certain pictures, and upon his
taking the ground that the fact of a
picture being in the possession of an
individual did not thereby shield it
from the criticism of art experts.

This view of the case has now been dis-
puted in the columns of the Le Cicerone
by M. F. Kleinberger of Paris, who looks
at the matter from the standpoint of the
picture dealer. He dwells upon the difficulty
which attends the rehabilitation of a dis-
credited work of art. The mere admission
of his error by the critic will not make up
for the injury inflicted upon the dealer, who
has been obliged to become responsible for
the genuine character of a picture he has
sold.

Moreover, it is urged that a picture
bought from a collector or art-dealer is
"private property" and should not be liable
to public attack from any man. In any
case, it is added, somewhat more caution
should be displayed in criticizing works of
art, particularly if one has so often made
mistakes.

Dr. Bredius has, according to admis-
sions which Mr. Kleinberger offers to pro-
duce. The latter adds:

"Dr. Bredius has certainly the right, if
he is asked regarding the authenticity of
a picture, to express his opinion. If he is
not asked, it is a certain obtrusiveness in
one whose knowledge on the subject is not
sufficient to trumpet out in the papers that
this or that picture is not genuine."

After discussing the question of his own,
"Old Woman Plucking a Fowl," which he
gives to Rembrandt, and which attribution
Dr. Bredius disputes, M. Kleinberger says
in conclusion:

"If Dr. Bredius constantly urges in his
defence that every one can err, I would
like finally to impress upon him that while
to err is human, it must not occur too
often. Otherwise any one could write about
art works and then simply say: 'I have
made a mistake.'"

Ballard Williams' painting, "The
Golden Hour," which was sold at the
recent Evans' sale to F. A. Vanderlip,
fetched \$1,550, and not \$550 as stated
last week through a typographical er-
ror.

LONDON LETTER.

London, Apr. 2, 1913.

Under the chairmanship of Sir Cecil H. Smith and the Vice-Chairmanship of Commendatore Walter Crane, the Committee which is to undertake the organization of the British Exhibit at the Ghent International Exhibition, this month, has obtained from a number of private collectors, the loan of a selection of some of the finest examples of handicraft, which ever left the workshops of William Morris and his fellow-enthusiasts. The Imperial Institute is giving the Committee the use of some of its large rooms in which to carry on the work of selection, now practically complete. In addition to wall-hangings designed by Miss May Morris, bookbinding by Miss Katherine Adams, tapestry by Dame Crane and beadwork by Miss Harrison, women are responsible for a large number of the other fifteen hundred exhibits which will figure at Ghent. Among the designers of fans are Frank Brangwyn and Charles Shannon, furniture is exhibited by Ambrose Heal and the "Fountain of the Valkyries" is shown by Gilbert Bayes. It is a matter for congratulation that the space allotted is larger than any hitherto given at an international exhibition.

Considerable excitement has been caused in London by the news that Sir William Lever has withdrawn the offer, made last November, to present to the nation the lease of Stafford House, purchased by him from the Duke of Sutherland. This withdrawal is the outcome of certain questions asked in the House of Commons in December last by Mr. W. Moore, K. C., Member of Parliament for North Armagh, who suggested that the gift was in the nature of an acknowledgment for an advantageous concession in West Africa, granted to Sir William by the Government.

Mr. Asquith has written to Sir William to the effect that, while understanding that he should feel resentful of the insinuation and innuendoes expressed on the subject, he considers that the matter has been finally and satisfactorily disposed of through the publication of the correspondence and answers of the Colonial Secretary with regard to it, and he adds that it would be a matter of great personal regret should Sir William not see fit to cancel his withdrawal.

It is to be hoped that the unjust attack made on Sir William Lever will not have the result of depriving the Nation of so acceptable a gift.

The announcement of the McCulloch sale which is to take place at Christie's in May and to which reference has already been made in these columns, is having the effect of circulating afresh a number of anecdotes of the Broken Hill millionaire whose eccentricity was as remarkable as his generosity. Each year's private view of the Royal Academy saw him making his selection for the enormous private galleries at Queen's Gate and it was the worst policy imaginable, so far as the welfare of the individual artist was concerned, for any art-critic, no matter what his standing, to attempt to advise the collector upon his purchases. Mr. McCulloch's entire collection formed the Winter Exhibition at Burlington House in 1909 and with the exception of a few pictures, which have been disposed of privately and of the family portraits painted by Sargent, the collection, which is to be dispersed at Christie's, will be identical with that exhibited at the Royal Academy.



A HEAD,
By Jan Steen.

At The Netherlands Gallery, London.

The members of the Royal Institute of Painters in Watercolors have determined that in future they will hold no Press View of their annual exhibitions. This is an interesting innovation and we shall wait with interest to see whether their decision is followed by other kindred societies. This protest against the methods of modern art criticism should not be without effect, but it is difficult to see in exactly what manner reform might be effected. Critics who belong to the new school will continue to belittle artists who adhere to the tenets of the classic, while those brought up on traditional lines will continue to acknowledge nothing as worthy their attention that seeks to discovered truth along unorthodox paths. The fact that a Society ceases to keep its opening day sacred to the critical fraternity, may on the other hand only have the result of making the latter more determined to say their say. The necessity for the payment of an entrance fee will certainly not deter them from the path of their critical duty!

The picture which the Hon. John Collier is sending to this year's Academy is entitled "The Fallen Idol"; it represents a wife kneeling at the feet of her husband, to whom she has apparently been making a confession. As usual Mr. Collier's picture is extremely dramatic and full of power. It is likely to prove exceptionally attractive to those who are attached to this artist's style of painting.

Some £7. 15s per ounce was the rate at which a Charles II porringer and a coffee-pot and cover of the same period changed hands at Sotheby's last week; the totals were respectively £57 and £146. At Christie's, Mr. Amor purchased for £184, a late 16th century tapestry of King Solomon and the Queen of Sheba, that was of Flemish origin. An oblong panel of the same period was bought by a tapestry firm in the city, for £493.10.

L. G. S.

ANOTHER VELASQUEZ FOUND.

The cable brings the story from London of the discovery of another Velasquez called "The Dying Gladiator."

The latest find was brought to London only recently after lying unregarded for the last hundred years in a Swedish country house. The history of the owner's family suggests that the family went to Sweden with Bernadotte when he was elected the heir to the throne early in the nineteenth century. The Spanish origin of the painting is unquestionable. Some slight retouching is obvious in places. The few experts who have examined the picture do not doubt its authenticity.

PARIS LETTER.

Paris, Apr. 2, 1913.

M. Jacques Séligmann has kindly consented to lend the first floor of the Hôtel de Sagan for an exhibition which is being organized on behalf of the "Croix Rouge Française" and to open early in May. It will consist of works of art of every kind, except pictures, of the 13th, 14th, 15th and 16th centuries, all to be loaned by private collectors in Europe and America. There will not be a single object from the trade and nothing will be for sale. The support that has been obtained will make the exhibition of the greatest possible importance, and indeed it is likely to be unique of its kind, for no such show of Gothic and Renaissance objects has yet been held. It may, therefore, be gathered that this exhibition will be the artistic event of the Paris season.

The committee is composed of Marquise de Ganay, Comtesse Jean de Castellane, Vicomte d'Harcourt, M. Gustave Dreyfus and M. Martin Le Roy, all of whom are lending. The collections of MM. Gustave Dreyfus and Martin Le Roy are among the finest in Paris, the latter particularly rich in ivories. The Comtesse de Béarn and many other well-known French collectors are also contributing from their collections. Through the kind offices of M. Jacques Séligmann, several eminent American collectors have consented to send objects of great value across the Atlantic; among them Messrs. George Blumenthal, W. A. Clark, Jules Bache, Philip Lehmann and Mortimer Schiff, while the late Mr. Morgan had also agreed to loan valuable pieces from his collection. Many of the loans have already arrived and those that have been unpacked give some foretaste of the quality of the exhibition.

In England Lord Rothschild, Mr. Otto Beit and Baron Alfred de Rothschild are among the collectors who have consented to lend and, what is specially interesting, the German collectors are those who are lending the most to an exhibition on behalf of the wounded of the French army. Dr. Bode is sending his entire collection of Italian faience, and among many other collectors in Berlin who contribute are Herr James Simon, Dr. Edward Simon and Dr. Pannowitz. Austria also helps in the persons of Herr Wilczek, Herr Miller von Aicholz and others. The mere names of the lenders are enough to show what the exhibition will be like.

New Galleries.

I have paid a visit to Messrs. Knoedler's new galleries in the Place Vendôme, next door to the Hôtel Ritz. A fine entrance hall with a marble staircase leads up to a suite of rooms overlooking one of the gardens of the hotel, already gay with flowers and which will be delightful in summer. In the first room I noticed the famous "Salomé" of Henri Regnault, for which Messrs. Knoedler paid so sensational a price at the Carcano sale last year. The second room contained several 19th century French works, including a fine drawing by Millet, bought at the Rouart sale. In the third room there was a group of fine paintings, a beautiful landscape by Rembrandt, a superb "Descent from the Cross," by Gerard David, an interesting landscape by Salomon Ruysdael, which one would almost have taken for a Van Goyen had it not been signed, a gorgeous portrait of a man by Jordaens and a little pair of portraits by Terburg. On the first floor is a similar suite of rooms, in which there are at present no pictures. Messrs. Knoedler tell me that they propose to hold an important exhibition of Old Masters towards the

end of April. This will give the public the opportunity of visiting these beautiful galleries which have been planned with great taste.

The opinions of one or two of the principal dealers in works of art in regard to the state of trade, are interesting. M. Jacques Séligmann tells me he has not suffered from trade depression, but has had every reason to be satisfied with business, so far as selling goes. What he complains of is the difficulty of buying, because there is so little left to buy. Others whom I saw were of the same mind. They agreed that it is always easy to sell fine things, but very difficult to find them.

Robert Dell.

A DIRECTORS' JURY.

Mr. Harrington Fitzgerald of the Philadelphia "Item," recently published in that journal, a general invitation to American artists to express their opinions as to the Directors of the Penna. Academy serving as the Jury on the next exhibition to be held by that Institution.

Mr. Fitzgerald states in the "Item" that he has received a hearty and enthusiastic response to his invitation from a number of leading artists, some of whose letters on the subject he publishes.

He says that one or two of the writers opine that an artist should be added to such a Jury, one who is a good judge of technique, but that "he thinks this is the very thing to be avoided." He further says "that what he wishes is to get an unprejudiced opinion of the pictures offered for exhibition, no matter of what schools, as if technique is to be considered, some important pictures might be eliminated." "What is needed," he declares, "is an exhibition of all schools of art, and that pictures should stand on their merits." He recalls that "when the Academy was originally built, the directors were always the judges of the paintings offered for exhibition, and that the exhibition of that period were conceded to be the representative ones—not only of America, but of the whole world (sic) and that this led to the upbuilding of the Academy to its present high plane."

Of the artists who have replied, Leonard Ochtman says in substance that Mr. Fitzgerald's idea "might be worth trying, but that he fears the result on the whole would be less satisfactory than if works offered were judged by a large jury of artists, provided that the artists selected are men of large views." Mr. Ochtman also says that "from his experience of twenty-five years as an art jurymen, he believes that one should judge art works from the producers' point of view—not from one's own—and that this is the only fair way to judge. If an artist has succeeded in producing a work of art, it should be accepted, no matter what the point of view or method employed."

William Sartain, who favors "a small jury as probably less inclined to favoritism," says that "the Fitzgerald idea is worth trying" and tells of "three pictures by a now esteemed artist hung on the top row in the poorest gallery in an exhibition by an artists' committee, and the next year when the same works were sent in through a friend to the corresponding exhibition, they were all hung on the line in the best gallery." He concludes that "the responsibility of a crowd is notoriously lax."

Harry Roseland writes urging that "the experiment be tried, and the pictures put only on the basis of merit," and declares that "such men as the Academy Directors would form an unbiased jury, as they are not painters."

Frederick S. Church believes that "the proposed jury would make the exhibition more attractive to the general public," but adds as a postscript, that "it might be well to have one artist of standing on the jury, whose knowledge of technique would be valuable."

Charles P. Gruppe says: "Give the idea a trial" and believes that "the directors ought to be able to make a good showing."

NEW HAVEN.

Paintings by George Candee and Max Sellfont are on view at the Tiernan Galleries. Sellfont contributed a striking canvas to the recent exhibition of the Conn. Academy.

RITA LYDIG SALE.

The sales of the so-called Rita Lydig art collections, which occurred Friday afternoon and evening of last week, after the ART NEWS had gone to press, were almost unique in the history of New York art auctions, as they partook of the character and atmosphere of art business and social gatherings. Dealers, artists and men and women prominent in Society jostled and rubbed elbows with each other at the afternoon session at the American Art Galleries, and again mingled, with more space and air, at the evening session in the Plaza ballroom. There was, for several obvious reasons, much curiosity, both in the social and art trade worlds, regarding this sale, and, quite naturally, numberless rumors and stories regarding its cause, the method of its management, etc. The dailies, always eager for sensation had "played it up" for weeks in advance, and so the sale became more than an incident—and was an event.

The personalities of the sellers, for Capt. and Mrs. Lydig have long been prominent in Society and as art collectors, the well-remembered fact that the late Stanford White had largely designed their handsome residence in East 52 St., and had had much to do with its furnishing and appointments, the known taste, especially in Gothic and Renaissance art, of Mrs. Lydig, inherited from her Spanish ancestors, and lastly, her illness and absence which gave a pathetic touch to the sale, all combined to make it memorable.

Was the sale successful? That's another question. The dealers who were out in force, especially those or their representatives who had sold, here or abroad, most of the pictures and art objects, were the chief supporters and largest buyers, many of them securing no one knows whether at a profit or loss but themselves, and they won't tell, the very pictures and art objects they had disposed of to the Lydigs,

and while some high figures were reached, especially for the tapestries and bronzes, terra cottas and wood carved figures, the textiles sold as a rule, to Mr. Vitall Benguiat, who had sold them in turn to the Lydigs, brought comparatively low sums. It was a curious study this sale, one whose full and inside story may some day be told, but cannot be related here and now.

(First Session.)

The upstairs large gallery of the American Art Association, 6 East 23 Street, was filled to overflowing when Mr. Thomas E. Kirby began the afternoon sale of art objects Friday afternoon, April 4, and the crowds kept coming all during the session, only to be turned away, for lack of room. The curiosity and excitement were reminiscent of the Marquand sale of some years ago. Mondaines of note; Caruso, the tenor, who was buyer, player folk, club members, artists and collectors, and above all dealers, faced the auctioneer when he began the sale, with that familiar, telling voice, which has won him as large a fortune as has Caruso's velvety tones. At this afternoon session of the sale \$157,105 was the total. The highest figure was \$10,700, paid by P. W. French & Co., for a XVI century Cassone, and the same buyers paid \$8,000 for a pair of the same wedding chests.

The story of the sale in detail is told in the list which follows, and which gives the title of the article, the buyer's name when obtainable, and the price brought.

Chinese Pottery Bowl, Ming Dynasty (1368-1643), P. J. McCullah.....	125
Chinese Pottery Vase, Ming Dynasty (1368-1643), P. J. McCullah.....	150
Chinese Glazed Pottery Vase, Tang Dynasty (618-907), Potter Palmer, Jr.....	350
Chinese Glazed Pottery Vase, Tang Dynasty (618-907), Seaman (agt.).....	375
Chinese Porcelain Jardiniere, Ming Dynasty (1573-1619), Seaman (agt.).....	500
Chinese Porcelain Jardiniere, Ming Dynasty (1573-1619), Seaman (agt.).....	500
Chinese Porcelain Jardiniere, Ming Dynasty (1522-1566), Potter Palmer, Jr.....	500
Chinese Porcelain Jardiniere, Ming Dynasty (1522-1566), M. Schiff.....	500
Chinese Porcelain Jardiniere, Ming Dynasty (1522-1566), C. J. Charles.....	425
Glazed Pottery Vase, Mesopotamian (14th Century), Bernet (agt.).....	475
Glazed Pottery Vase, Mesopotamian (14th Century), Bernet (agt.).....	475
Hispano-Moresque Lustred Faience Dish with Mock Arabic Inscriptions (1400-1430), J. Seligmann.....	8,000

(Continued on page 7.)

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Hispano-Moresque Lustred Faience Apothecary Jar with Mock Arabic Inscriptions (1400-1433), D. W. Walker.....	1,200
Hispano-Moresque Lustred Faience Apothecary Jar (1450-1475), F. Steinmeyer.....	600
Florentine Two-Handled Majolica Vase (15th Century), E. Valentine.....	5,100
Florentine Majolica Apothecary Jar (14th Century), D. H. Farr.....	180
Faenza Majolica Apothecary Jar (16th Century), P. W. French & Co.....	130
Urbino Majolica Plate (16th Century), Henry, French Limoges Reliquary (13th Century), J. Seligmann.....	425
German Rhenish Crucifix (12th Century), J. Seligmann.....	3,800
German Table Ornament, Horse (Late 16th Century), F. Steinmeyer.....	3,100
German Table Ornament, Horse (Late 17th Century), D. W. Walker.....	1,800
German Table Ornament, Lion (Late 16th Century), J. & S. Goldschmidt.....	600
German Table Ornament, Goat (Late 16th Century), F. Steinmeyer.....	2,200
German Table Ornament, Hen (17th Century), J. & S. Goldschmidt.....	1,200
German Table Ornament, Horse (17th Century), J. & S. Goldschmidt.....	1,200
German Oval Boxes, Pair (18th Century), M. Schiff.....	2,730
Italian Brass Sanctuary Lamp (18th Century), Huber & Co.....	300
Italian Marble Relief, "Madonna and Child," by Fiesola, J. Seligmann.....	160
Marble Statue, "A Youth," by a follower of Michael Angelo, Huber & Co.....	7,700
Marble Statue, "Crouching Venus," by G. Da Bologna, Huber & Co.....	1,700
Della Robbia (attributed), "Madonna and Child," J. Seligmann.....	1,700
Della Robbia (style), "Madonna Adoring Christ with Angel," P. W. French & Co.....	7,600
Terra Cotta Relief, "Madonna of the Lilies," J. Seligmann.....	3,100
Terra Cotta, "Pair of Dolphin-Handled Vases," G. T. Pratt.....	2,400
Stucco Relief, "Madonna and Child," G. T. Pratt.....	3,000
Stucco Relief, "Madonna and Child With St. John," E. Caruso.....	1,400
Stucco Relief, "Madonna and Child," Huber & Co.....	901
Stucco, Madonna and Child, G. T. Pratt.....	750
White Marble Basin (16th Century), M. Schiff.....	1,200
Italian Porphyry Mortar and Pestle (16th Century), Chelsea.....	1,000
Statuette, "Reclining Woman" (6th-5th Century B. C.), Voron & Chait.....	200
Statuette, "A Man" (6th-5th Century B. C.), A. B. Davies.....	160
Statuette, "A Young Man" (6th-4th Century B. C.), A. B. Davies.....	140
Statuette, "Marsyas" (end of 15th Century), P. W. French & Co.....	150
Bronze Inkstand form of Casket, Paduan (15th Century), D. W. Walker.....	625
Statuette, "Fighting Figure," Florentine (16th Century), W. Rosenbaum.....	2,000
Statuette, "A Gladiator," manner of D. Pogini (16th Century), H. Blumenthal.....	675
Statuette, "Man Carrying a Child," manner of D. Pogini (16th Century), Duveen Bros.....	725
Statuette, "Hercules and the Arcadian Stag," by G. Da Bologna, D. H. Farr.....	8,000
Statuette, "Venus at the Bath," manner of G. Da Bologna (16th Century), D. W. Walker.....	3,101
Equestrian Statue of Henry IV of France (School of G. Da Bologna, Seaman (agt.).....	650
Statuettes Pair of Candlesticks in the form of Putti, by J. Sansovino, Duveen Bros.....	800
Bronze Inkstand (16th Century), Hessline.....	5,600
Statuette, "Two Satyrs Playing Ball," by Riccio, P. W. French & Co.....	325
Statuette, "A Youth," by F. da Santagata, P. Statuette, "Wrestling Women," Florentine (16th Century), J. & S. Goldschmidt.....	1,025
Statuette, "Borghese Warrior," Italian (16th Century), R. H. Lorenz (agt.).....	3,100
Statuette, "Satyr, After the Antique," Italian (16th Century), E. Caruso.....	3,000
Bronze Apothecary's Mortar, Italian (18th Century), H. Van Slochem.....	575
Bronze Apothecary's Mortar, Italian (18th Century), H. Van Slochem.....	70
Wood Statue, "King Cloaire and an Attendant" (about 1500), J. Seligmann.....	55
Statue, "St. Sylvester, Bishop of Rome," (about 1530), D. W. Walker.....	5,500
Statue, "St. Blaise (?), Bishop of Sebaste in Cappadocia," (about 1500), D. W. Walker.....	300
Pair of Consoles (about 1500), Huber & Co.....	300
German Wood Carving, "Adam and Eve" (about 1520), J. Seligmann.....	3,800
Two Walnut Armchairs, Florentine (15th Century), Seligmann.....	900
Two Walnut Armchairs, Florentine (16th Century), Seligmann.....	900
Four Walnut Chairs, Italian (16th Century), Bernet (agt.).....	400
Walnut Cacquette Chair, French (16th Century), J. Seligmann.....	500
Walnut Cacquette Chair, French (16th Century), J. Seligmann.....	375
Two Small Folding Chairs, French (17th Century), Mrs. N. C. Scovill.....	800
Two Armchairs, Portuguese (18th Century), Huber & Co.....	350
Four Sconces, Spanish (16th Century), Huber & Co.....	560
Three Oak Joint Stools, English (17th Century), Bernet (agt.).....	180
Oak Armchair with Paneled Back, English (17th Century), G. H. Rosenbaum.....	300
Four Bronze Processional Lanterns, Venetian (18th Century), Huber & Co.....	1,480
Long Walnut Seat (16th Century Style), Mrs. Amory Carhart.....	1,500
Walnut Table, Italian (15th Century Style), Mrs. N. C. Scovill.....	325
Walnut Table, Italian (16th Century Style), Miss Elsie De Wolfe.....	575
Walnut Table, Italian (16th Century Style), Mrs. Geo. F. Baker, Jr.....	525
Walnut Table, Italian (16th Century Style), Carroll Studios.....	250
Walnut Table, Florentine (16th Century), Duveen Bros.....	1,700
Pair of Walnut Cassone, Roman (16th Century), P. W. French & Co.....	8,600
Walnut Cassone, Roman (16th Century), P. W. French & Co.....	10,700
Cassone, Venetian (?), (15th Century), Huber & Co.....	725
Inlaid Walnut Writing Desk, Italian (16th Century), Seaman (agt.).....	900
Oak Choir Stall, French (15th Century), J. & S. Goldschmidt.....	900
Doorway, Italian (1562), Huber & Co.....	1,050
Three Pairs of Curtain Rests (Italian 15th Century Style), Bernet (agt.).....	55
Three Pairs of Curtain Rests (Italian Renaissance Style), Huber & Co.....	95
Three Pairs of Curtain Rests (Louis 16th Style), Huber & Co.....	330
Two Lamps (Italian Renaissance Style), Mrs. G. T. Pratt.....	1,200
Small Upholstered Chair, Miss Helen Sears.....	95
Small Upholstered Chair, Miss Helen Sears.....	90
Small Upholstered Chair, Miss Helen Sears.....	55



THE NEW MOON,
By George H. Bogert.
In combined art sale at Plaza Hotel.

Upholstered Armchair, Huber & Co.....	133
Upholstered Armchair, Huber & Co.....	210
Upholstered Armchair, Bernet (agt.).....	105
Upholstered Armchair, Bernet (agt.).....	130
Upholstered Sofa, Mrs. G. T. Pratt.....	825
Upholstered Sofa, Bernet (agt.).....	275
Upholstered Sofa, C. J. Charles.....	309
Upholstered Sofa, Huber & Co.....	675
Upholstered Sofa, Meinhard.....	500
Cushion (16th Century, Italian Material), Alberts.....	100
Three Cushions (16th Century, Italian Material), Huber & Co.....	180
Two Cushions (17th Century Spanish Material), J. Seligmann.....	340
Three Cushions (17th Century Flemish Material), Huber & Co.....	600
Cushion (18th Century Spanish Material), J. Seligmann.....	310
Cushion (18th Century Spanish Material), J. Seligmann.....	45
Cushion (18th Century, Italian Material), Mrs. E. S. Beyer.....	40
Curtain, Mrs. A. D. Brandeis.....	800
Three Lace Curtains, Italian (17th Century), Huber & Co.....	600
Three Lace Curtains, Italian (17th Century), Huber & Co.....	575
Three Lace Curtains, Italian (17th Century), Alberts.....	200
Pair of Lace Curtains, Italian, Mrs. A. D. Brandeis.....	100
Six Lace Curtains, Italian, Huber & Co.....	220
Two Lace Curtains, Bernet (agt.).....	210
Wood Mantles, Bernet (agt.).....	301
Cushion (15th Century Italian Material), J. Seligmann.....	150

(Second Session.)

The Plaza Ballroom and evening dress was the setting for the second and final session of the sale Friday night. Again there were dealers galore and prominent society men and women, and again the curiosity and suppressed excitement were almost unique for such an occasion. A total of \$205,450 was obtained, which with the first session's total made a grand total of \$362,555.

Mr. Kirby, contrary to his usual custom, made an opening address, in which he stated that "Never before had there been such a sale, with such remarkable objects in this country." Pausing a moment, to have this statement take due effect, he said sharply and clearly, "What am I offered for this grand example of Botticelli. (The first number, a full length female nude in tempera like the one in the Berlin Museum, of which Dr. Bode has expressed the opinion that it is a genuine work.)"

There was an ominous silence, and then he said \$1,000. The bids came slowly and hesitatingly, and soon slackened. Mr. Kirby was evidently surprised. He hesitated at

the last bid of \$11,300, and then his pencil came down, but not with its accustomed sharp ring of triumph. "It is not a good night for Botticelli," remarked a collector. The deed was done, and Mr. Steinmeyer of Paris, New York and Cologne carried off the Venus.

The Primitives came next and only one, the charming Matteo dei Giovanni, reproduced in the ART NEWS of March 29, brought a really good figure, namely, \$10,500, from an agent. The two Tintoretto panels went for only \$2,000 apiece, the two portraits by Moro, sold by the Ehrich Galleries to Mrs. Lydig were rebought by the same galleries for, respectively, \$6,000 and \$5,200, while the Blakeslee Galleries secured the effective Coello "Girl in Red" for \$10,300, and Mr. Mortimer Schiff the charming little Mazo "Portrait of the Infanta Margarita" for \$6,000.

The tapestries came next, and Duveen Brothers secured the splendid Flemish "Noli Me Tangere" for the highest figure of the evening, \$41,000, while Jacques Seligmann, through Eugene Glaenzer, purchased one Burgundian weave for \$10,000 and another for \$15,500, and P. W. French & Co. secured a Flemish weave for \$15,500.

The heavy buying of the dealers, and the comparatively few sales made to private buyers, was as noticeable at the evening as at the afternoon session, and can be studied in the table which follows. What the sale would have been without the support of the dealers in this poor art market year, it would be easy to conclude. The textiles and vestments were largely bought by Vitall Benguiat, who supplied them as largely as were the bronzes and art objects by Jacques Seligmann and the Goldschmidts, and other objects by Huber & Co., who have largely advertised them since the sale.

The list of pictures, weaves and art objects, with buyers' names, when obtainable, prices, etc., follows:

S. Botticelli, "Venus," (57 1/2 x 25), F. Steinmeyer.....	\$11,300
Florentine Artist (1475), "Virgin and Child," (33 x 22), Knoedler & Co.....	2,200
S. Di Pietro, "Virgin and Child," (57 x 27), Auderg (agt.).....	2,000
M. Di Giovanni, "Virgin and Child with SS. Bernardino and Catherine of Siena," (29 x 20 1/2), Ruderg (agt.).....	10,501
N. Di Bartolommeo Landi, "Madonna and Child," (18 1/2 x 12 1/2), J. Seligmann.....	2,400
Tintoretto, "Scene from the Legend of the True Cross," (8 1/2 x 19), Seaman (agt.).....	2,000



SHEEP IN THE HEATH,
By Anton Mauve.
In combined art sale at Plaza Hotel.

Tintoretto, "Scene from the Legend of the True Cross," (8 1/2 x 19), Seaman (agt.).....	2,000
B. Strozzi (attributed), "Cavalier in Armor," (40 x 33 1/2), Huber & Co.....	1,300
A. Moro, "Port of a Man," (32 1/2 x 25 1/2), Ehrich Galleries.....	6,000
A. Moro, "Port of a Woman," (33 x 25 1/2), Ehrich Galleries.....	5,200
A. S. Coello, "Girl in Red," (79 1/2 x 45 1/2), T. J. Blakeslee.....	10,300
Mazo, "Infanta Margarita," (28 1/2 x 23 1/2), Seaman (agt.).....	6,001
Tapestry, Noli Me Tangere, Flemish (about 1510), Duveen Bros.....	41,000
Tapestry, Cavaliers and Woodcutters, Burgundian (about 1505), J. Seligmann.....	10,000
Tapestry, Mythological Subject, Flemish (about 1510), P. W. French & Co.....	15,500
Tapestry, Fredk. Barbarossa, Burgundian (about 1460), J. Seligmann.....	15,500
Tapestry, Triumph of the Innocents, Burgundian (about 1470), Huber & Co.....	2,500
Ispahan Rug (17th Century), D. G. Kelekian.....	2,010
Ispahan Rug (17th Century), V. Benguiat.....	5,900
Ispahan Rug (17th Century), V. Benguiat.....	1,850
Ispahan Rug (17th Century), V. Benguiat.....	3,900
Ispahan Rug (17th Century), V. Benguiat.....	1,800
Ispahan Rug (17th Century), Mrs. C. C. Rumsey.....	1,600
India Imperial Rug (about 1650), V. Benguiat.....	1,150
Armenian Stole (17th-18th Century), Huber & Co.....	5,100
Italian Cover in Green Velvet (16th Century), Huber & Co.....	625
Russian Ecclesiastical Mitre (18th Century), Huber & Co.....	230
Russian Ecclesiastical Mitre (18th Century), Huber & Co.....	50
Italian Cope Hood (15th Century), Huber & Co.....	120
Spanish Ecclesiastical Banner (16th Century), J. Seligmann.....	500
Spanish Ecclesiastical Banner (16th Century), J. Seligmann.....	1,075
Spanish Ecclesiastical Banner (18th Century), M. Schiff.....	1,125
Spanish Ecclesiastical Banner (about 1730), Seaman (agt.).....	850
Spanish Ecclesiastical Banner (about 1700), Seaman (agt.).....	3,000
Italian Altar Frontal (16th Century), Huber & Co.....	950
Italian Velvet Cope (16th Century), Huber & Co.....	1,100
Italian Velvet Cope (15th Century), D. G. Kelekian.....	1,300
Italian Velvet Brocade (15th Century), Lennox.....	1,000
Italian Table Cover (17th Century), Lennox.....	300
Italian Embroidery (17th Century), Seaman (agt.).....	625
Italian Cover in Velvet Brocade (15th Century), V. Benguiat.....	500
Italian Hanging (17th Century), Lennox.....	1,325
Two Italian Velvet Hangings (17th-18th Century), Voron & Chait.....	150
Five Hangings, Huber & Co.....	400
Italian Velvet Hangings (16th Century), Huber & Co.....	3,201
Three Pairs Italian Curtains with Lambrequins (16th Century), Huber & Co.....	7,700
Pair Italian Portieres with Lambrequins (16th Century), Huber & Co.....	1,650
Pair Italian Portieres with Lambrequins (16th Century), R. Scovill.....	3,500
Three Pairs Italian Portieres (16th Century), V. Benguiat.....	650
Three Pairs Venetian Curtains with Lambrequins (17th Century), Lennox.....	1,875
Pair of Portieres, G. H. Hunt.....	375
Three Pairs Venetian Curtains with Lambrequins (17th Century), Bernet (agt.).....	100
Two Pairs Italian Portieres with Lambrequins (16th Century), Huber & Co.....	525
Venetian Hanging (17th Century), Bernet (agt.).....	1,450
Venetian Hanging (17th Century), Bernet (agt.).....	200
Grand Total.....	\$362,555

THEY'RE HANGING OF THE CUBISTS IN THE MORNING.

"What are the Cubists painting for?" said Critics-on-Parade.
"Can't make it out, can't make it out," the Reporter said.
"What makes you look so white, so white?" said Critics-on-Parade.
"I'm dreading what I've got to watch," the Art Reporter said:
For they're hanging of the Cubists, you can see the colors gay,
Green pyramids and yellow squares, they're hanging people say.
And they're hanging of the Cubists in the morning.

"What makes the rear rank breathe so hard," said Critics-on-Parade.
"He thinks they're sold! He thinks they're sold," the Art Reporter said.
"What made that front-rank man fall down?" said Critics-on-Parade.
"That purple sun, that purple sun," the Art Reporter said.
They are hanging of the Cubists, and the crows are marching round,
They've halter by what seems to be a Brainstorm done in brown;
And they'll swear in half a minute that they've hung it upside down.
Oh, they're hanging of the Cubists in the morning!

"What's that so black against the sun?" said Critics-on-Parade.
"They say it is a flight of stairs," the Art Reporter said.
"What's all that wreckage overhead?" said Critics-on-Parade.
"A 'cubic' nude is passing down," the Art Reporter said.
For they've finished with the Cubists, you can feel your hair's turned gray,
The visitors are in column, and they're marching them away,
Ho! the nervous ones are shaking, and they'll want their beer today,
After viewing of the Cubists in the morning!

Edwin W. Goodwin,
In The Independent.

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COMBINED ART SALE.

There will be sold in the Plaza ballroom on Monday and Tuesday evenings, next, April 14-15, an unusually important and varied sale of 111 old and modern pictures, 3 Barye bronzes and 12 print portraits arranged by the American Art Ass'n. The pictures, bronzes and print portraits come from the estate of the late Charles and Sue McClure Clark of St. Louis, H. Victor Newcomb, Peter Hassinger, Edwin Thorne from the collections of Messrs. Stanley P. Gifford and W. Beach Day, and others to be sold by order of Messrs. Cardoza and Nathan, attorneys.

These combined collections are on view at the American Art Galleries, 6 E. 23 St., and offer a most attractive selection for collectors and art lovers. It is rare indeed that collections of the kind and with so good an average of quality are brought together. The range of the collection, of course, is wide, and includes examples of such early painters as Chardin (a remarkable portrait of Marquis de Launay, last Governor of the Bastille), Hoppner (a delightful portrait of Elizabeth Sufnell), Guardi, Greuze, and works of the early English, French and Spanish schools, with others attributed respectively to Rembrandt, Ghirlandajo, Mabuse, Ribera and even Velasquez.

Modern foreign painters are represented by Sanchez, Beraud, Boldini, Bouguereau (a fine example—a full length nude), Casanova, Cazin, Chialiva, Clay, Corot, Diaz, Dupre, Jerome, Fortuny, Fromentin, Goubie, Harpignies, Henner, Jacque, Jacquet, Leloir, L'Hermitte, Mauve, Michel, Pokitonow, Roybet, Sanchez-Perrier, Schreyer, (3) Segoni, Sorolla, Thaulow (4), Van Marcke, Vineca and Ziem. Some of the examples of these painters are unusually good and all are of more than average quality.

The early and modern Americans are represented by Bogert, Boston, Chapman, Harry Chase, Wm. Hart, W. H. Howe, George Inness, and his son, Bolton Jones, Ridgway Knight, McCord, Minor (3), J. Francis Murphy, Arthur Parton, Ranger, Ritschel, Everett Shinn, George H. Smillie, Van Boskerck, Wyant. Of these the examples of Bogert, the elder Inness, Murphy, Ranger, Parton and Wyant are exceptionally good. The Gilbert Stuart is the well-known three-quarter length standing portrait of Gen. Henry Knox, from the estate of the late Peter Messinger. The portrait is well authenticated and will be contested for.

Altogether the sale probably, the last important one of the season to be made by the Association, will be an interesting event and will offer unusual opportunities.

MANCHESTER COLLECTION SALE.

The American Art Association announces the unrestricted public sale at the galleries, 6 East 23 St., on the afternoons of Wednesday and Thursday next at 2.30 and on Thursday evening next at 8.15, of the combined collections of Mr. Walter Manchester and Miss Ida M. Manchester of Berkeley, Cal.

This interesting collection was brought to America by the owners from London. It consists of paintings (including a Teniers, Jr., a Frans Snyder and a De Heem), drawings (by Turner, Constable, Van De Velde and others), etchings and prints (by Rembrandt, Durer, Van Leyden, Meryon, Haig and others), antique and modern Chinese and Japanese porcelains, Chinese and Japanese bronzes, etc., and rare cabinet specimens. Many of the objects come from the famous collections of Mons. Clemenceau, de Goncourt, Ernest Hart and others.

SEVERAL COLLECTIONS SALE.

The Anderson Art Galleries, Madison Ave. at 40 St., has the appearance of a museum with the collections of paintings, bronzes, miniatures, marbles, ivories, oriental rugs, Chinese and Japanese teapots, Chinese weapons, Japanese prints and Napoleon articles now on exhibition, preparatory to their sale in the galleries, on Wednesday afternoon next at 2.30, and on the afternoons and evenings of Thursday and Friday next at 2.30 and 8.15 P. M. each day.

The collection of teapots formed many years ago by Stuart Eldridge includes many interesting examples from the point of view of age, rarity and beauty or quaintness of shape.

The Chinese weapons and firearms are from the collection of Mr. Edward Runge of Flushing, N. Y. The collection numbers sixty-seven pieces, representing various periods, and used during the Boxer uprising.

The Japanese prints are from the collection of George Jay Smith. The artists represented are Hiroshige, Hokusai, Koriyasai, Kunisada, Kuniyoshi and others.

The paintings of the modern French, Spanish, American and early English schools, and the bronzes, miniatures, oriental rugs, etc., belong to Miss C. A. Skinner and Judge Edgar J. Lauer. Daubigny

is represented with three typical drawings, Meissonier by a small panel, "The Sleeping Guard"; Dupre by a landscape, Th. Rousseau by a small "Sunset" and other artists represented are Millet, Constable, Isabey, Fromentin, Corot, Michel, Monticelli, Courbet, Henry Inman, David Johnson, Thomas Doughty, Frank Fowler, B. C. Brown and others.

Many interesting Washington and Napoleon articles from the collection of Wm. Lanier Washington will also be sold. These include bronzes, medallions, bisque portraits, engravings and other objects.

STUART "WASHINGTON" SOLD.

From a Colonial mansion in Maryland, where it had hung for more than a century, a portrait of George Washington painted in 1794 or 1795 by Gilbert Stuart has been sold to a New York collector. The price paid is said to be between \$15,000 and 20,000. Members of the Hanson family of Belmont, near Elk Ridge, who owned the portrait, declined to give the name of the purchaser.

The portrait is one of six replicas of the first Washington portrait painted by Stuart in Philadelphia. It is supposed to have come into the possession of the Hanson family through Mr. Alexander Contee Hanson, assistant private secretary to Washington and the first judge of the General Court of Maryland.

AROUND THE GALLERIES.

Mr. E. M. Hodgkins has engaged his passage on the Mauretania to sail Apr. 23.

Mr. Roland Knoedler will sail on La Provence Apr. 21.

Mr. H. Van Slochem will sail for Holland April 17.

Messrs. Daniel Farr and Robinson, long associated with Knoedler and Co., the former in the New York and the latter in the London house, have left that firms and formed a copartnership, to establish and manage an art gallery in Philadelphia. The young firm will have the good wishes of the trade and collectors, as they are both widely known and popular, and have good knowledge and experience, and Philadelphia is in need of a good live and well managed Dealers Gallery.

A very decorative full-length seated portrait of Countess Xenia M. by Mlle. Andree Lenique is on view at the Ralston Gallery, 567 Fifth Ave.

H. O. Watson & Co. are not selling their large and valuable stock at auction as was reported, but are only eliminating the modern and composed pieces which they have and which they wish to dispose of in order to make room for their collection of seventeenth and eighteenth century furniture and art objects which they intend placing in their galleries in the autumn.

Mr. George L. Goodman, the print seller, sails today on the Olympic. He expects to be abroad until July.

Crosby & Co., Broadway and 74 St., have recently received from London eight new mezzotints in color, after paintings by Lawrence, Hoppner, Raeburn and Lely.

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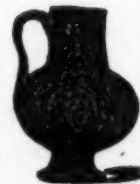
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CHICAGO.

Since the sensational intrusion of the "International Exhibition of Modern Art" in this so-called "wide-open" town, the spirit of unrest has been accentuated. Diverse opinions appear to engage the thousands which flock to the Institute, still in greater numbers. Protests from artists and laymen, press censures and letters from "Vox Populi" and others, assail the eye daily, but to little purpose, aside from the renewal of interest and the added number on the daily record of the admissions at the Institute.

Without change, without fresh enthusiasm, the progress of the world would be checked. If the thousands who are so eagerly seeking the sensational aspect of the show, would spend more time in the gallery devoted to examples of such artists as W. J. Glackens, Jonas Lie, Arthur B. Davies, Karl Anderson, Ernest Lawson, Leon Dabo, Geo. Bellows, Albert P. Ryder, Geo. Luks, Kathleen McEnery, Leon Kroll, Walt Kuhn, Mary Foote, Maurice Prendergast, D. P. Brinley and others of equal merit, their pleasure and education would be greatly advanced. The gallery containing these and other excellent paintings, exemplifying the modern movement in this country, is not a popular one, if judged by the comparatively small number who visit it.

Two Watercolor Shows.

The Twenty-fifth Annual Exhibition of Watercolors, Pastels and Miniatures by American Artists and the Seventh Annual Exhibition of Watercolors by American Artists, known as the "Rotary Exhibition," has been the recipient of great praise as thousands have found that tranquility in their galleries they desired after an hour with the moderns. There are 196 numbers in the catalog of the former display, which also includes etchings, charcoal and color prints. Adam Albright has a tempera, "The Cabin Hearth," of children, as also a watercolor in the "Rotary," "Watching the Fire." Fine examples are a portrait of Louis J. Hitz, a pastel by Alice Helm French and Dudley Crafts Watson has a quintette of landscapes, "Monsalvat" of importance; Alice Schille shows two of her compelling compositions, "Lace Makers," "In a Little Room" and two others in the "Rotary," "The Market" and "White Parasols"; Richard Veenfleit a large "Elk" of noble proportions; Albert Krehbiel, "Rest After Play"; Wilson Irvine, a beautiful composition in "The Penitent"; Jane Petersen, the promising young artist, three good examples; Marie Locke, a quaint pastel, "Old Country Bonnet," and there are a number of flower studies by Ellen Holmes, Elizabeth Schwartz and others.

Royal Hill Milleson, Charles Willimovsky, Will Simmons, Flora Schoenfeld, Walter Palmer, Granzella Jacoby, all contribute, and there is a splendid likeness in pastel of Lawson Butt as the hero in the "Garden of Allah," and another of a man in evening clothes, Katherine Dudley, Virginia Keep Clark and many others show advance in their work.

Miniatures include the sextet in a sequence by Louise Clark, of Italian scenes, the "Medusa," of Magda Heuermann, whose impressionistic trend is developing, and the "Masque"; two examples of Martha W. Baxter, one each of Marian L. Dunlap, Helen W. Durker; four of Helen M. Goodwin, and others of Evelyn Bridge, Eda Ne-

moede, Allen Howland, Sarah Hunter, Meta Ireland, Theodora Larsch, Selma Moeller, Kathryn Luke, Ann Martin, Carolyn D. Tyler, Sherman Potts, Carrie Sammel, Emma Siboni, Viola Steele, Katharine Wolcott and Maria J. Stream.

The "Rotary" Exhibit.

The "Rotary" includes examples of some of the best watercolorists in America, and the selection has been unusually happy. Variety and beauty and charm are representative in the works of Rhoda H. Nichols, C. Gruppe, G. Beal, F. Bridges, C. McChesney, C. C. Cooper, E. L. Cooper, C. W. Eaton, M. C. Trask, C. Yates, F. Snell, R. E. Sherwood, E. E. Potthast, H. Reuterdahl, W. Ritschel, C. E. Ryder, L. Ochtman and W. Forsyth.

Minor Art Notes.

Paintings by Frederick C. Friesseke are displayed at the Art Institute. Dudley Crafts Watson will deliver six lectures on "Art and the American People," at the Sioux City Festival under the auspices of the Sioux City Woman's Club, April 18-20. This will be the first art festival held in Iowa, and all municipal, political and social organizations will unite in the endeavor to make it a grand success.

Among the Dealers.

Fine Prints by Old and Modern Masters claim attention at Roullier's Print Rooms. They include 48 engravings and etchings by old masters, and 120 by the moderns. Durer, Cranach, Van Dyck, Van Leyden, Van de Velde, Rembrandt, Claude Gelée and fifteen other masters are represented from Albert Glockenhon (Kuremberg, 1432) to Georg Friedrich Schmidt (1712-1775).

Among the moderns are examples by Corot, Legros, Meissonier, Lepere, Charles Jacque, Daubigny, Fantin-LaTour, Buhot, Goya, Lalanne, Tissot, Haden, Meryon, Rajon, Miller, Whistler, Zorn, Pennell and Samuel Palmer.

Karl Anderson's paintings are on at Thurber's Galleries until Apr. 31. Three portraits by Bror Olsson-Nordfeldt are also on view, representative of his individual technique and bordering on Poster effects in decorative quality. This artist is sublimely indifferent to criticism, opposed to his ideas of portraiture. In his fine etchings his type of men and women betray greater sincerity to nature. Mr. Thurber has arranged an exhibition of Oriental bronzes, porcelains, paintings, Korean potteries, carved jades and crystals, rugs, brocades and prints in his galleries that is creating interest among connoisseurs and collectors. These come from the house of Yamanaka.

This unusual display will continue for several weeks, and includes works of the Chou, Han, Tang, Sung, Yuan and Ming dynasties covering the periods from 1122 B. C. to 1644 A. D., and others of the K'ang-hsi, Yung-cheng and Ch'ien-Lung periods to 1773 A. D. The color prints range from Harunobu (1770) to Hiroshige (1796-1858).

Reinhardt's Galleries still have the sculptures of Jo Davidson on view, and will have, in connection with them, an ideal collection of the Barbizon masters, and some old masters of unusual importance. There is also always an attractive display, in these galleries, of modern French and American paintings.

Childe Hassam is still the magnet at O'Brien's. Twenty-five pictures in oil and pastel of "Famous English Gardens" by Mary Helen Carlisle of London, which created interest in New York recently, will delight the patrons of this gallery for several weeks.

Augustus Koopman's paintings at Moulton & Ricketts Galleries are of interest; somewhat owing to the art attitude of Mr. Koopman, whose defence of the "Cubists" recently published in the ART NEWS proclaims him a "Modernist." Giselle d'Unger.

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